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SHEKEL



VOLUME XLIV

No. 5

SEPT-OCT 2011

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 - *Israel's first banknote designs*
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THE SHEKEL

VOLUME XLIV NO. 5 (NO 239)
SEPTEMBER-OCTOBER 2011

ANDREW PERALA, EDITOR

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Rodriguez-Arribas



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OFFICERS

Mel Wacks, President

Contact Mel via E-mail: ainapresident@gmail.com

or call him: (818) 225-1348

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GENERAL CONTACT

Donna Sims,

P.O. Box 20255, Fountain Hills, AZ 85269

E-mail: dancin.donna@yahoo.com

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WHAT ARE YOUR COINS WORTH?

The most common question that I receive by telephone or e-mail is "What are my coins worth?" and "How can I sell my coins?" So I thought I would pass along some ideas.

The value of coins, like everything else, is determined by supply and demand. For instance, there is a larger supply of low quality ancient Judean small bronze coins (called prutahs, leptons, mites, etc.) than the demand — and so these more than 2,000-year-old coins still sell for as little as \$10 to \$25 each retail. And if you wanted to sell some you might find that no dealer is really interested. On the other hand, high quality pieces are rare and in demand by serious collectors — and so they are often priced at more than \$100 each, and dealers are happy to buy these.

Many people buy Israel coins for pleasure — the pleasure of supporting the beleaguered State of Israel, the pleasure of passing on a piece of the Holy Land to their children, or the pleasure of holding history and art in their hands. Others hope to make a good investment.

As you know, investment values go up and down — look at real estate and the stock market. The same rule applies to numismatic investments. Since you can't open the Wall Street Journal, how do you find out what your coins are worth? The easiest way is on the Internet, and you should contact our advertisers to sell or auction your numismatic treasures.

A prominent dealer's current retail price list can be seen on AINA's own website <http://www.theshekel.org/trends.html>. I thank former AINA board member and Shekel advertiser Bill Rosenblum for allowing AINA to feature his pricelist. Of course Bill, and all other coin dealers, pay less than

what they sell the coins for.

To access a new tool for information about the coins of Israel try www.ngccoin.com.

PRESIDENT'S MESSAGE

www.ngccoin.com/poplookup/World-Coin-Price-Guide.aspx and search for "Israel" plus the denomination. The nice feature here, is that in addition to photos and specifications, you can get up-to-the-minute melt values for most silver and gold coins.

The Catalog on the website of the Israel Coins and Medals Corp. www.israelmint.com includes photographs and specifications of all of the commemorative coins and medals issued by Israel — so you can figure out current "melt" values for any silver or gold issue.

If you are computer savvy, you can also sell your Israel/Judaic coins, medals, paper money, etc. on www.ebay.com (eBay).

An alternative to selling your material is to pass them along to your children or grandchildren — even if they don't appreciate them now, they may in the future - or donate them to a charitable or non-profit organization (like AINA) and earn a tax write-off.

I hope this has been of some assistance.

Happy collecting,



P.S. Since there were no additional candidates for the 2011 Board of Directors election, the three incumbents have been automatically re-elected for three-year terms. Congratulations to Josh Prottas, Roger Merritt and Ira Rezak.

A PHOTOGRAPHER'S PHOTOGRAPHER

George Gilbert was born under Brooklyn's Williamsburg Bridge. As a child, he used to walk to Ebbets Field to peek through the fences to watch. George attended Brooklyn College, where his abilities in mathematics blossomed, earning a meritorious math medal. His skills in math would twice save his life during WWII.



George Gilbert

George dropped out of college in 1942, and enlisted in the U.S. Army Signal Corps. From 1943 to 1945 he was a clandestine U.S. Army Air Force cartographer, mapping the South Pacific with secret aerial photography.

George was just 20 when he married Ruth; they have been married for more than 65 years, residing almost entirely in New York. Then, in 2008 they decided a move to Florida was the right thing to do.

After the war, George joined the active Photo League to begin street photography. He won a three-year apprenticeship to work as a commercial photographer in a fashion studio, concentrating on client public relations. In 1946, George formed his own company, "Editorial Photos."

Taking portraits of celebrities turned into an "I need it today" type of job. George shot portraits of Frank Sinatra, Albert Einstein, Paul Robeson, Sophia Tucker, and many comedians and dancers. His photos were in all publications of the entertainment industry. A number of years later, George became "Professor Gilbert," teaching the history of photography at the University of Connecticut-Western Campus.

George has enjoyed worldwide acceptance in photography. Over the course of three decades, he has published more than 300 articles for U.S., English and Japanese camera magazines. Many were published under pseudonyms, the result of

PROFILE:

publishers' requests, and George became Gill Jordan, Pamela Stevens and Stephen Pamella. He has written more than 22 books, and now is writing his 23rd and 24th books, all about photography. Many have been illustrated by his wife Ruth and their children, Pamela and Steve.

The recently published book, *100 New York Photographers*, (available at Amazon.com or in bookstores), features George, along with other prominent colleagues. One of his best-known stories is "The Leica Freedom Train," (see *The Shekel*, March-April 2002) that George co-wrote along with Frank Dabba Smith. The story relates how a Christian family set up an escape route in 1937-1938 for Jews and others when no one was allowed to leave Europe.

George is the founding president of the American Photographic Historical Society and was active in the advertising industry. In Coconut Creek, Fla., where the couple now resides, a wall full of documentary photographs by George has become the first Art Gallery in town located in the Bagel Hut.

George has been an AINA member practically since the beginning and has been on several AINA Study Tours to Israel, where it is no surprise to learn that he always became the "tour photographer." A former editor of *The Shekel*, George also has presented many keynote speeches to numerous Israel Numismatic Society meeting across the country on the Freedom Train and photography. It is very interesting to note that all of George's interest in photography began when his parents' folding Kodak became his very first camera.

Written by Donna J. Sims, NLG

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Jewish Astrolabes:



That Obscure Object of Medieval Knowledge

BY JOSEFINA RODRIGUEZ-ARRIBAS

Imagine an artifact that the Greek astronomer Hipparchus made possible 2300 years ago in the extraordinary intellectual milieu of Alexandria (Egypt) thanks to the discovery of stereographic projection: the transference of heavenly circles to a two-dimensional surface keeping the values of the angles.

In the second century, Ptolemy, the paramount astronomer in the world for the next 1500 years, described Hipparchus' discovery in a Greek text, which was translated several times and in different languages in the middle ages. Planispheric projection and skillful metal work made possible the scientific instrument that the Neo-

Continued

ANCIENT ASTROLABE NOT JUST A GPS TOOL FOR JEWISH CULTURE



Image courtesy IsraelMint.org

A medal by Paul Vincze for the Jewish American Hall of Fame depicts Columbus landing in the New World with the dates of the landing and 500th anniversary framing a basic astrolabe in exergue. The medal's obverse is on the title page.

Continued

platonian and Christian Synesius of Cyrene (5th c.) described for the first time in a non-extant text.

However, there is evidence that, prior to him, two Neoplatonists, Theon (4th c.) and his daughter, Hypatia (5th c.), very likely used astrolabes for their teaching in Alexandria. The first extant treatises on the astrolabe are a Greek text by the Christian John Philoponus (6th cn.) and a Syriac text by the bishop Severus Sevocht (7th c.). With these two writers, the astrolabe started its journey from the Hellenistic world to the east and later to the most distant west, via Arabic translations and original treatises written by Muslim astronomers.

There is manuscript evidence of the knowledge of the astrolabe in

northern Spain (Catalonia) in the 10th century, but the first instrument extant is Arabic (9th cn.). From here, the astrolabe reached northern Europe via the travels of the monk Gerbert d'Aurillac (10th cn.). The 12th century saw numerous translations and original treatises on the astrolabe in Latin and Hebrew.

Eventually, the astrolabe found its way into vernacular texts: in Castilian in the 13th century and in English and French in the 14th century.

The astrolabe has a centuries-long history and multiple linguistic and religious contexts. The focus of my research at the Frankel Institute has been the astrolabe in Jewish culture, specifically, the first descriptions of the instrument in Hebrew by Abraham ibn Ezra (12th c.).

In order to understand this instru-

Continued

ASTROLABES COMPLEX YET SIMPLE

Continued

ment, we should note that the astrolabe was an image of the medieval universe that one could hold in one's hands. It was the projection of the "heavenly sphere" (the sphere of the fixed stars with the zodiac, the circles of the tropics, and the equinoctial colure, all of them projected from the northern or the southern pole of the earth) on a plain surface of hammered metal (usually brass, but occasionally copper, silver, or gold). The astrolabe, as it was described by ibn Ezra in his treatises, was composed of the mater, the spider, the alidade, and a set of different plates to be used in the different latitudes (climes) of the inhabited Earth.

It consisted of a terrestrial part and a heavenly part. The terrestrial included plates with the local divisions of the horizon: almucantars, azimuthal lines, the upper and lower merid-



Image courtesy Mel Wacks

Abraham Zacuto devised a new type of astrolabe used by explorers of the era of Columbus. Luis de Santangel was a baptized Jew and finance minister for Queen Isabella of Spain who convinced the queen to sponsor Columbus. Don Isaac Abravanel was a Jewish-Portuguese statesman, philosopher, Bible commentator and financier.

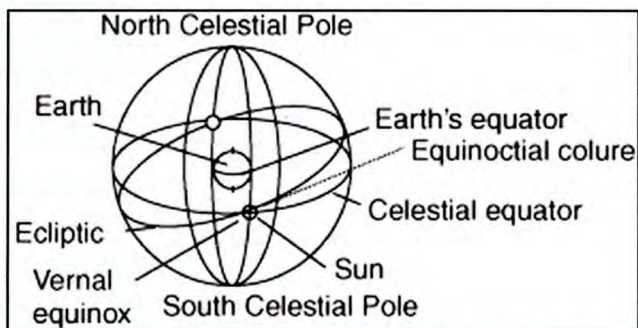


Image courtesy McGraw-Hill Dictionary of Aviation

The "equinoctial colure" or "The great circle of the celestial sphere through the celestial poles and the equinoxes; the hour circle of the vernal equinox." (McGraw-Hill Science & Technology Dictionary) is marked on the drawing above as the spot coinciding with the position of the sun on the plane of the ecliptic.

Continued

ASTROLABES COMBINE SCIENCE, FAITH

Continued

ians, and the east-west line; the heavenly part comprised the spider with the zodiac, the equator, and pointers for the most visible stars in the local sky.

The astrolabe was used primarily to determine astronomical and astrological information. Astronomical uses included calculation of time in seasonal and equinoctial hours, positions of the sun and stars, the rising of the signs in the sphaera recta and in the local horizon, and the diurnal and nocturnal arc. The astrological information obtained included calculation of the rising sign, directions, aspects, and the division of the zodiac into 12 astrological houses.

In addition to these two primary functions, the astrolabe was also employed for topographical, calendrical, and religious (twilights) purposes. The instrument was used until the end of the 17th century in Europe and until the end of the 19th century in Muslim lands.

The role of the astrolabe in Jewish culture was similar to its role in Muslim and Christian cultures. The most symbolic of medieval astro-



Image courtesy Mel Wacks

The interior of a 19th-century astrolabe from Iran is inscribed in Hebrew. An astrolabe is a multi-layered construct, with a back as seen above, a disc placed inside the back and an upper assembly with movable parts used to locate various astronomical phenomena.

nomical instruments, it embodied the best knowledge then available. The astrolabe was associated with power and luxury in both Muslim and Christian courts, where astrologers — frequently Jews — used it to forecast the future of the king and his kingdom. The instruments were often treated as precious objects, embellished with jewels and displayed in public. They were (and

Continued

SOPHISTICATED ABILITIES OF TOOL

Continued

still are) collectible items, and often displayed the names of the patron and the instrument maker on the metal of the mater.

Very few astrolabes with Hebrew script are extant; those that are tend to be restrained in their decoration, which makes the Hebrew script especially noticeable.

There is sufficient evidence, both instrumental and textual, that Jews were involved in the diffusion of the astrolabe.

Some of them, like Levi ben Gerson (13th c.) and Yehudah ibn Verga (15th c.) introduced improvements and modifications in the standard planispheric astrolabe. Others, like Abraham ibn Ezra, found in the biblical text indications of its knowledge among the Israelites before its invention by Greeks.

Research about the astrolabe in Jewish culture and the degree of involvement of Jews in astrolabe manufacture and diffusion is still lacking in Jewish studies and the history of science. Researchers should pay attention to the fact that astrolabes in Jewish culture employed many languages (including Hebrew,



Image courtesy Mel Wacks

Three discs from a 19th-century astrolabe from Iran were used one at a time inside the astrolabe shell (seen on previous page) depending on location and need.

Catalan, Judaeo-Arabic, Arabic, and Castilian) and were used in very different contexts, a reflection of the complexity and diversity of Jewish culture in the middle ages.

The Hebrew astrolabes displayed at the British Museum in London and at the Adler Planetarium in Chicago are interdisciplinary artifacts made in the interplay of medieval science (astronomy), medieval tradition (astrology), and medieval philosophy (cosmology).

They took form and were preserved and modified in the context of an ensemble of knowledge whose texts and instruments traveled much

Continued

MEDALS, NOTES HONOR ASTROLABE



The face of an Iraq 250-dinar bank note, circa 1980, depicts an ancient astrolabe.

Continued

more than usually assumed and whose writers, readers, and makers were less homogeneous than previously believed.

All of this indisputably makes the astrolabe a fascinating artifact, one that sheds new light on Jewish culture in the middle ages. □

The author is a 2010-2001 Fellow at the Jean and Samuel Frankel Institute for Advanced Judaic Studies, University of Michigan. Reprinted with permission from the author and the Frankel Institute.

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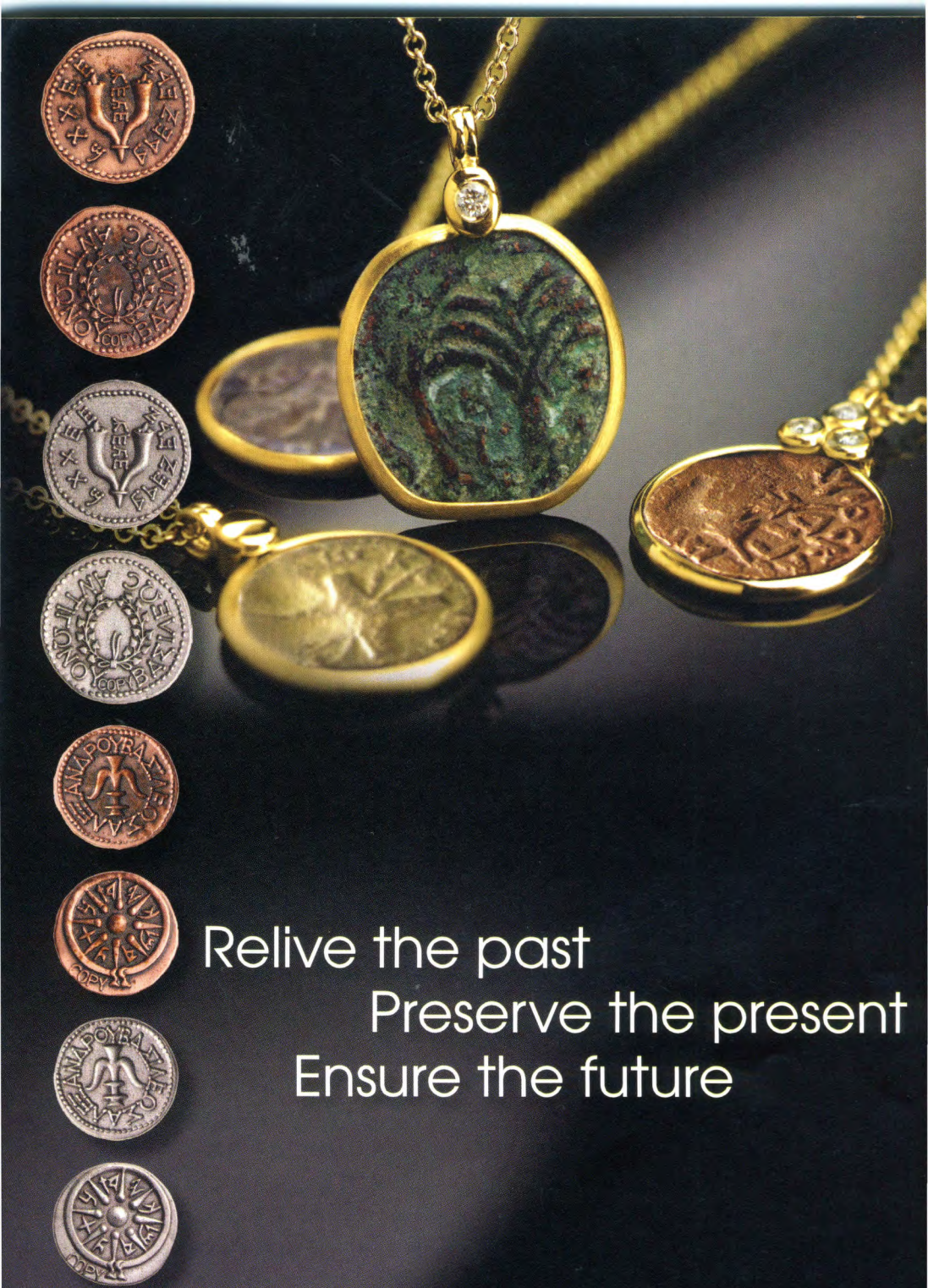
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Coins of the Holy Land

NEW YORK EXHIBIT FEATURES SOFAER COLLECTION

Throughout its long history, the Near East has been central in many of the most important political and religious developments in world history.

A new exhibition, organized by the American Numismatic Society in conjunction with the Federal Reserve Bank of New York, illustrates the economic and religious aspects of Near East history through coins of the region.

From the very beginnings of coin production in the region in the 4th century BCE, the designs on coins show the ethnic and religious diversity of the various civilizations.

Most of the coins on display are from the collection of Abraham and Marian D. Scheuer Sofaer. During more than three decades of assembling their collection, the Sofaers carefully acquired a multi-cultural rep-

Continued

EXHIBIT BROAD IN SCOPE, DETAIL

Continued

resentation of coins that includes ancient Jewish coins, Christian coins of the Byzantine and Crusader Periods, and Islamic coins minted in the area. The scope of the collection ranges from the fifth century B.C.E. to the 13th century C.E. and includes some of the greatest rarities struck in Jerusalem and throughout the region.

On display are more than 300 coins and objects, which illustrate topics such as Christian and Jewish symbols, coins and Jesus, the Jewish Wars, the Arab tradition of coinage, as well as Byzantine and Crusader coinages.

In particular, the coins of Jerusalem illustrate how vastly different cultures attempted to claim the city by giving different names – in Hebrew, Greek, Latin, and Arabic – or symbols to the Holy City. Reflecting on his collection, Abraham Sofaer notes that “These coins represent a geographic area that is unique in the totality of its cultural and ideological variety and significance.”

“The Holy Land has been fought over by various empires for some 3,000 years. The Holy



Abraham Sofaer and Mrs. Marian Scheuer Sofaer.

Land has almost always been a province of one of the area’s major empires, since about the sixth century B.C.E., when coins were first minted there, until the State of Israel was declared.

“But the region has been a province rich in human drama, social and political upheaval, cultural and religious diversity, commerce, and creativity. Consequently, while lacking the military, political, artistic, and economic dominance of the empires which controlled it, Holy Land numismatics is intellectually and artistically rewarding.”

Abraham Sofaer is a former Federal District Judge of the Southern District of New York. He was legal Adviser to the U.S. State Department under Secretaries of State George P. Shultz and James A. Baker, III. He is currently the George P. Shultz

Continued

EXTRAORDINARY COINS ON DISPLAY



Images courtesy Alan Roche

Menorah coin of Mattathias Antigonus showing Temple menorah, left, and the Showbread table, at right. Fewer than 25 examples of this coin are known, and the condition of preservation of the Sofaer example is among the very finest of the extremely rare type.

Continued

Senior Fellow at the Hoover Institution, Stanford University.

In 2010, Sofaer and his wife Marian donated a significant part of their collections to the American Numismatic Society and the Israel Museum in Jerusalem.

Dr. Ute Wartenberg Kagan, Executive Director of the American Numismatic Society, said of the exhibition, "It is rare to find a collection of such intellectual breadth and historical importance. We are very grateful to Abe and Marian Sofaer for their generosity in sharing this collection in this ground-breaking exhibition."

The exhibition is curated by David Hendin, Adjunct Curator of the American Numismatic Society. An accompanying catalogue of the exhibit will be available. A scholarly, two-

volume catalogue of the Sofaer collection of almost 5,000 coins will be available in early 2012.

Exhibition Overview: Christian and Jewish Symbols: Cross, Chi-Rho, and Menorah

Contained in this display is Sofaer's example of the famous and rare menorah coin of the last Hasmonean king, Mattathias Antigonus (40 to 37 B.C.E.). Fewer than 25 examples of this coin are known to exist, and Sofaer's is among the best preserved.

The coin depicts the golden menorah from the Jerusalem Temple, along with another sacred object, the Showbread Table.

It was forbidden to duplicate religious objects from the Temple, but Antigonus deliberately used them as a propaganda tool designed to rally the Jew-

Continued

HALF SHEKEL AMONG FINEST KNOWN



Images courtesy Alan Roche

A silver half shekel on exhibit is one of the best preserved examples known from the fourth year of the Jewish War, 68/69 C.E. This coin is one of fewer than 10 known examples.

Continued

ish people to fight more vigorously to protect the sanctity of the Temple and its High Priest against Herod and his Roman supporters who, nevertheless eventually won.

Constantine the Great (307 to 337 C.E.) was the first Roman emperor to use a Christian symbol on coins. On Oct. 28, 312 C.E. Constantine fought against his rebellious co-Emperor Maxentius at the Milvian Bridge outside of Rome.

Prior to the battle, Constantine had a dream in which he saw a cross of light above the sun with the Greek words that translated into Latin as IN HOC SIGNO VINCES or "In this sign, you will conquer."

The sign was described as the Greek letters Chi (X) and Rho (P) superimposed on each other. Constantine ordered this sign

to be inscribed on the helmets and shields of his soldiers, and he won the battle. He believed his success was due to divine protection, and he converted to Christianity.

The chi-rho symbol, also called a Christogram, first appeared on a coin of Constantine. Later, Theodosius I (379 to 385 C.E.) used the symbol of the cross on coins for the first time. Of course, this cross corresponded to the cross upon which Jesus was crucified by the Romans on the hill of Golgatha in Jerusalem.

The cross soon became the pre-eminent symbol of Christianity. This display also contains other ancient objects showing the menorah, chi-rho and cross, including oil lamps, seals, amulets, and large crosses.

Jewish History on Coins

Two cabinets are dedicated to

Continued

RARE SALOME PORTRAIT ON COIN



*Images courtesy Alan Roche
Aristobolus King of Armenia
Minor. Bronze with busts
of Aristobolus I, left, and
Salome, right, with their
names in Greek. Salome had
demanded the head of John
the Baptist. Exceedingly rare.
Struck 56/57 CE. ANS Collec-
tion, Gift of Abraham Sofaer.*



Continued

the Jewish history as depicted on contemporary coins.

The coins, struck in the ancient Holy Land between the fourth century B.C.E. and the second century C.E., are a primary source of information on the history, heritage, and emerging culture of the Judeo-Christian tradition.

This display contains coins of the Hasmonean (Maccabean) and Herodian kings, the procurators of Judaea under Rome, and a remarkable collection of coins of the Jewish War and the Bar Kokhba revolt.

The many outstanding coins on display include the best preserved example of a silver half-shekel from the fourth year of the Jewish War, 68/69 C.E. This coin is one of fewer than 10 known examples.

The Jerusalem Temple is displayed on the silver sela'im (tetradrachms) of the Bar Kokhba Revolt (23), which took place

only 62 years after the Temple was destroyed, so the images may well have been created by people who saw the Temple or contemporary drawings of it.

According to the literature of the exhibit, there is no doubt that the coins of the era can aid the reconstruction of some portions of the world in which Jesus lived.

According to the Christian Gospels, Jesus was well aware of the importance of money, whether coins or other forms of currency.

During Jesus' lifetime, bronze coins of various denominations were manufactured in the Galilee, Judaea, and Samaria, and many silver coins circulated in these areas even though none were manufactured there during this period.

It follows that as a man widely traveled in these lands; Jesus was familiar with the use of money, including coined money in both large and small transac-

Continued

ARAB COINS STRUCK INTERMITTENTLY



Abassid coin of Jerusalem using the name "al-Quds." Struck 832 CE. Sofaer collection.

Images courtesy Alan Roche

Continued

tions.

This exhibit displays Tyre shekels and half shekels, which were mandated for use as the annual Temple tribute, and probably made up the 30 pieces of silver described in the New Testament of the Christian Bible.

Also featured are coins of all of the rulers of the Holy Land from the time of the birth of Jesus during the reign of Herod I through the lives of the disciples.

These include coins of Herod Antipas, who Jesus called "that fox" (Luke 13:32); Herod Archelaus (Matthew 2:22), Aristobulus King of Armenia with an excessively rare portrait of Salome, who asked for the head of John the Baptist after her dance pleased Antipas (Mark 6: 22 – 25); Philip (Luke 3:1); Agrippa I (Acts 12: 1-2), and procurators such as Pontius Pilate (see Matthew 27:2).

Arabs in the Holy Land.

The Nabataeans were ancient Arabs of the southern Levant and Northern Arabia, who became wealthy by controlling supplies of frankincense and bitumen. Matthew 2:11 notes that three precious gifts were given by magi on the birth of Jesus, "... they presented unto him gifts; gold, and frankincense, and myrrh." It is thus sometimes assumed that a Nabataean king or prince was one of the magi, but there is no confirmation in any sources.

After the last Nabataean king, Rabbel II, whose rule ended in 105 C.E., there were no Arab coins minted in the ancient Holy Land until those struck under the Umayyad Caliphate in the 7th century C.E.

The display shows a sampling of Sofaer's diverse collection of Umayyad, Abassid, Ikhshidid,

Continued

ROMAN PAGAN GODS EXHIBITED



Images courtesy Alan Roche

Coin of Neapolis in Samaria. Phillip I and Phillip II (247 to 249 CE) bronze, with the two portraits on the obverse; reverse showing the god Marsyas of the Forum facing right, and goddess carrying Mt. Gerizim with Temple and shrines toward him. Sofaer Collection.

Continued

Qarmatian, and Fatimid Dynasty coins, all struck at various mints of the Holy Land including Jerusalem, Acre, Joppa, Tiberias, Ascalon, Saffuriyya, and Gaza among others.

Gods, Goddesses & Monuments on City Coins

Even before the first Maccabean coins, important cities in ancient Israel struck coins. Many more were issued after Augustus, when Roman authorities gave minting privileges to certain cities.

These powers were granted to promote both loyalty to Rome and commerce in the area. The city coins also evolved into a means of local economic, political, and cultural expression.

Sofaer's city coins are among the jewels in his remarkable collection, and the book of his collection, published by the ANS, likely will become the reference of choice for City Coins of the Holy Land for many decades if not generations.

This exhibit highlights approximately 50 city coins from the Sofaer Collection, which include a remarkable coin of Akko struck under Salonina, wife of Gallienus (253 to 268 C.E.), showing Zeus Heliopolites in a shrine, surrounded by a Zodiac wheel, containing the various signs of the Zodiac.

Persius holding the head of Medusa appears on a rare coin of Joppa. Among Sofaer's most amazing city coins is a bronze of Neapolis struck under Philip I

Continued

RARE PROVINCIALS ALSO ON DISPLAY



Images courtesy Alan Roche

Coin of Sebaste in Samaria of Elagabalus, 218-222 CE,. Obverse with bust of Elagabalus to right. Reverse shows tetrastyle temple of Jupiter Capitolinus with Jupiter seated left between Minerva and Juno within temple and the city name SEBASTE below.

Continued

and Philip II (244 to 249 C.E.), which depicts the two phases of the binding of Isaac, with Abraham offering his bound son to a local god combining Jehovah and Zeus.

A large architectural bronze of Capitolias in the Decapolis, struck under Marcus Aurelius (161 – 180 C.E.) shows the facade of an ornate temple with four columns, a central arch between two fortified towers, and a bastion in the background, with Zeus seated within.

Coins of Jerusalem

The final display features coins of Jerusalem, a city of great importance since the earliest days of recorded history. Mints locat-

ed in Jerusalem produced coins beginning during the Persian Period in the mid-fourth century B.C.E.

Many of the coins struck in this holy city mention Jerusalem by name—and in the numismatic evidence the city has many names—in paleo-Hebrew, Greek, Latin, and Arabic.

Other coins illustrate symbols of the city such as the lily, and still others show some of Jerusalem's most important buildings, including temples, churches, mosques, citadels, and gates.

Some of these structures still exist today in modified form.

Others have been destroyed as each faith and ruling group tried to eliminate the previous cult

Continued

CRUSADER COINS AND ICONIC SITES



Images courtesy Alan Roche

Left: Seal impression reverse of the Almonry of the confraternity of St. Andrew at Akko shows the Church of the Holy Sepulchre with Templum Domini inside. In upper field, sun and moon, Latin inscription "In honor of the God of the Christians." Right: Anonymous Crusader denier of Jerusalem, 12th century CE. Obv: Tower of David with balconies.

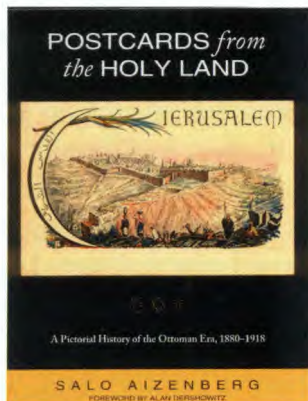
Continued

center in order to establish its own.

In the exhibit can be found a full range of coins from the region, among them the finest of examples. There coins of the Maccabees and the Jewish War struck in Jerusalem; coins of the Bar Kokhba revolt expressing a longing for Jerusalem; Roman provincial coins celebrating the re-founding of Jerusalem as "Aelia Capitolina" under Hadrian (the first of 16 emperors to

order coins struck at the Jerusalem mint); rare Byzantine coins naming Jerusalem; Islamic coins referring to Jerusalem as "Ilya" or "al Kuds," and Christian Crusader coins depicting the Church of the Holy Sepulcher and Tower of David. ☪

For more information, go online:
<http://www.numismatics.org/Exhibits/CulturalChange>



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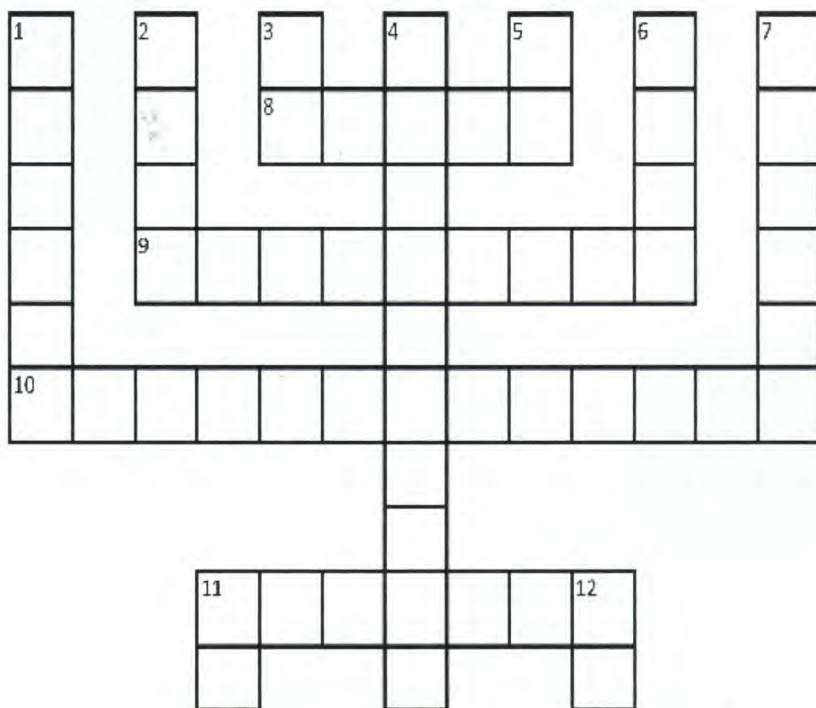
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ACROSS

8) These conquerors of the Holy Land issued coins starting in the late Seventh Century C.E.

9) Description of ethrog—the citrus found on the large silver coins of Bar Kochba and some bronze coins of the First Revolt (two words).

10) The King of Judaea of Idumaeen heritage who rebuilt the Temple (three words).

11) Ceremonial object used in the Temple that is featured on the Shekels of the First Revolt.

DOWN

1) Smallest Judaeen bronze denomination issued during the First Revolt.

2) The way the planchets were prepared for ancient coins, before they were struck.

3) The Ptolemaic designation of “Year One,” as used on a Procurator coin.

4) Silver coins used for payment of the annual Jewish Temple Tax (2 words).

5) Roman medium bronze denomination equivalent to a quarter of a sesterius.

6) What the Roman soldier is resting on his helmet, on some Judaea Capta coins.

7) Translation of title appearing on many Hasmonean bronze coins: COHEN GADOL = High _____.

11) Roman name for Jerusalem, after 130 C.E.: COLONIA AELIA _____ (abbreviation).

12) Latin inscription found on denarius issued by M. Aemilius Scaurus and P. Plautius Hypsaesus c. 58 B.C.E. commemorating the defeat of the Nabataean King Aretas: ____ S.C. 

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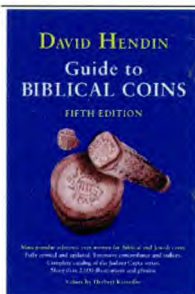
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Evolution of Design



Photo courtesy Shlomo Tepper

The partially restored architecture of a Synagogue dating back to the 6th century CE is the foundation for a series of bank note designs that culminated in the Bank of Israel's 1955 500 pruta issue.

Ancient synagogue's depiction on Israel's first notes

BY SHLOMO TEPPER

TRANSLATED BY SIMCHA KURITZKY

Recently, I visited the ruins of the Baram synagogue. The village of Baram is in the Galilee north of Safed (Tzfat). In the 1800s, when Palestine (including all of modern Israel and Leba-

non) was under the rule of the Ottoman Turks, Maronite Christians settled the ruined ancient Jewish village and gave it the name of Biram.

Archeologists excavated the

Continued

SUBTLE CHANGES ON EARLY DESIGNS



Images courtesy Shlomo Tepper

Based on an original painting, the first design is notable for the conspicuous lack of an olive tree in the right foreground and a modern building in the far background.

Continued

ancient Baram synagogue in 1905. The Maronites evacuated the village during Israel's Independence War in 1948, and a Jewish kibbutz was established nearby.

Excavations starting in 1988 found that the Jewish community originated in the Persian period (Sixth or Fifth Centuries BCE).

The synagogue is a remnant of Jewish Baram which thrived during Mishnaic and Talmudic times (starting in the Third Century CE).

There are two different stories of who destroyed the Jewish village of Baram. One source claims Turkmen bandits massacred the Jewish residents (878 to 1099 CE), while another claims the Crusaders (circa

1099 CE) slaughtered the Jews.

Regardless, the fate of the survivors who fled is unknown.

On the eve of Israel's independence in 1948, the Jewish-owned Anglo-Palestine Bank issued Israel's first bank notes. In 1952 Bank Leumi Le-Israel B.M. (National Bank of Israel, Ltd.), was established and assumed the assets and liabilities of Anglo Palestine Bank.

New, though still non-pictorial, notes were prepared in 1952. The Bank of Israel was founded in 1954 and since then has been in charge of Israel's circulating coins and currency.

Their first issue of bank notes, dated 1955, includes a 500 pruta

Continued

UNIQUE 500 PRUTA DESIGNS FOUND



A follow-up design for the 500 pruta brought in an olive tree, deleted the abstract art but kept the flowers. In this instance, the design altered the square frame around the flowers.

Continued

(half lira) which pictures the ruins of the Baram synagogue. This note is widely available and surely known to all Israel banknote collectors.

However, it turns out, a number of pattern notes with a similar design predated the issued note.

Bank Leumi Le-Israel was already preparing a series of notes intended to replace the 1952 series before the Bank of Israel was established in 1954.

One pattern did not include olive trees but did show ancient artwork in the center and modern buildings in the

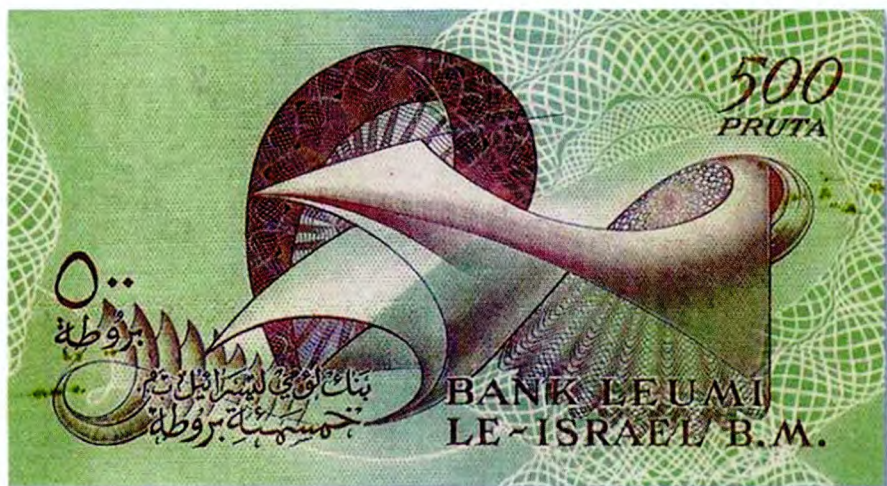


Images courtesy Simcha Kuritzky

In 1955, the Bank of Israel also issued 1-pound and 5-pound notes, seen above, with the motif of flowers in the upper right-hand corner a recurring design element - a spot of close-up beauty contrasted against wide-view landscape backgrounds.

Continued

BANK LEUMI DESIGNED NOTE IN 1952



Images courtesy Shlomo Tepper

The front of the final design for the 1955 500 pruta note, above, has the English name of the bank on one line; the 1952 design of Bank Leumi has the name on two lines.

Continued

distance. The signatures of bank officials were arranged vertically above the denomination. An alternative series of pattern notes of Bank Leumi also was prepared. These are nearly identical to the note issued by the Bank of Israel.

The main differences are the longer bank name (which takes up two lines in the English transliteration, but fits on one line in the Arabic, so for balance a second line was added for the denomination written out (khamsmi'a bruta), and the prefix letter of the serial num-

Continued

BANK OF ISRAEL ONLY ISSUER SINCE 1955



Images courtesy Shlomo Tepper

The final design for the 1955 release of the 500 pruta note of the Bank of Israel.

Continued

ber is in Latin and not Hebrew.

Both patterns also differ from the Bank of Israel notes in that there is no title for the officials given (Bank Governor and Chairman of the Board) or date of issue (1955 – 5715). Both have Chairman Hoofien's signature, but the Bank Leumi notes have A. Brett instead of David Horowitz as Bank Governor.

Some peculiarities that might be of interest concerning all these notes is that, since there is no letter P in Arabic, the denomination is written as "bruta." Also, while Hebrew has three plural forms, where the large plural is the same as the singular (i.e., 5 prutot but 500 pruta), English has only one plural so the denomination should

have been written 500 prutas (or perhaps translated as 500 mils).

The fact that the pattern notes are Hebrew transliterated according to English spelling rules can justify writing pruta instead of prutas.

However, the issued notes do not say Bank Le-Israel, but rather Bank of Israel, which is clearly English, so the denomination should also have been in English.

These and other pattern notes can be seen in my book *The Unissued Banknotes of Palestine and Israel*.

I want to thank Mr. Neri Schneider for his research into these patterns, the only known copies of which are in my collection. □

*Translation by
Simcha Kuritzky.*

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Building



Israel's first Commemorative coin series documents nation's phenomenal growth

Part Two - 1962 to 1965

By Mel Wacks

This series discusses the first 16 of Israel's annual Independence Anniversary commemoratives, which all had dramatic concave surfaces - giving a unique depth and sparkling luster unlike any other world coin issued up to that time.

Zvi Narkiss produced two dy-

namic designs, including the 1962 5-lirot commemorative, inspired by the words from Isaiah: "Israel shall blossom and shall bud, and fill the face of the earth with fruit," which have been taken to refer to the mineral and industrial wealth recovered from this otherwise

Continued

Boom



Coin images courtesy Israel Coins & Medals Corp.

Truck and power shovel image courtesy Taavura Holdings Ltd.

Opposite page: Stunning architecture of Weizmann Institute echoes refinery towers on the obverse of the 1962 5-lirot commemorative coin. Above: Negev desert phosphate mining operation and the reverse of the 1962 5-lirot commemorative coin showing a large power shovel at work. The coin's designs are by Zvi Narkiss.

Continued

forbidding landscape in the Negev desert region of Southern Israel, as Sylvia Haffner points out in *Israel's Modern Money and Medals 1917-1970*.

The 1962 commemorative's obverse depicts equipment of the region's petrochemical industry.

The Negev (also Negeb) is a desert and semi-desert region of

southern Israel. The indigenous Bedouin inhabitants of the region refer to the desert as al-Naqab. The origin of the word Negev is from the Hebrew root denoting "dry." In the Bible the word Negev is also used for the direction "south." The Negev covers more than half of Israel, over 13,000 km² (4,700 sq mi) or at least 55% of the country's land area.

Continued

GROWTH OF A NATION HONORED



Image courtesy ICMC

The influence of shipping from ancient to modern times is honored on the 1963 5-lirot commemorative coin with the image of a modern ship's stack at left (and the hills of the Bay of Haifa in the background). The galley design is adapted from ancient tomb art.

Continued

Phosphate rock is mined from three sites in the Negev, south and east of Be'er Sheva. The phosphate is mined and washed making it suitable for the manufacture of phosphoric acid, super-phosphates and complex fertilizers.

When combined with potash mined from the Dead Sea and added to other chemicals (mainly nitrogen), phosphates produce high-quality fertilizers, which are then used to produce Israel's abundant citrus and other harvests.

The 1962 commemorative coin's reverse shows a stylized power shovel, like those used in major open-pit mines, against a background of bare hills, with the Hebrew inscription "Israel Shall Blossom."

The 14th Anniversary of Inde-

pendence coins were minted at the Utrecht Mint in Holland in quantities of 10,420 in Brilliant Uncirculated and 5,000 in Proof; issue prices were \$4.50 and \$9, respectively.

Handsome contrasting designs of ancient and modern seafaring vessels, combined with the lowest mintages in the classic Israel commemorative series, makes the '963 5-lirot commemorative "Seafaring" coin notable. Just 5,990 Brilliant Uncirculated and 4,500 Proof "Seafarer" 5 Lirot, 25 gm., .900 fine silver coins were produced at the Italian State Mint in Rome. The issue price was \$4.50 and \$9, respectively.

The obverse - by Zvi Narkiss - features a smokestack and part of the superstructure of a modern

Continued

COIN MOTIFS BLEND ANCIENT, NEW



Image courtesy ICMC

The 1964 5-lirot commemorative coin honors the Israel Museum. The obverse features the top, or capital, of an ancient pillar (circa 7th-8th century BCE) found at Ramat Rachel on the outskirts of Jerusalem. The reverse is a stylized depiction of the museum's buildings on Museum Hill.

Continued

steamship; the Bay of Haifa and Carmel are in the background.

The ancient Jewish galley, on the reverse, was adapted by Yitzhak Behar from a charcoal drawing found on the wall of an Hasmonean tomb dating after 168 BCE. The coin pictures a vessel with a many-battened sail supported by a rig; there are 13 oars on the port side with a tower in the bow. The galley's prow is a battering ram. The galley is clearly designed for war; ancient style rudder is aft. Interestingly, the original drawing depicts a standing archer in the place of the tower, which further supports the depiction of the galley as a naval vessel, perhaps used to combat the well-documented pirate ships that plagued ancient ship-

ping routes.

Among the carved inscriptions in Greek and Aramaic is one that laments the deceased Jason: "A powerful lament make for Jason, son of P ... (my brother) peace ... who hast built thyself a tomb, Elder rest in peace."

Who was this Jason? His story is told in 2 Maccabees (See Next Page), which was probably written in Alexandria, Egypt, c. 124 BCE. According to Wikipedia, "Catholics and Orthodox consider the work to be canonical and part of the Bible. Protestants and Jews reject most of the doctrinal innovations present in the work." Note paragraph 20: This money then, in regard of the sender [Jason], was appointed to Hercules' sacrifice; but because of the bearers thereof,

Continued

Apocrypha: 2 Macabees Chapter 4

1 This Simon [Simon Maccabeus] now, of whom we spake afore, having been a betrayer of the money, and of his country, slandered Onias, as if he had terrified Heliodorus, and been the worker of these evils.

2 Thus was he bold to call him a traitor, that had deserved well of the city, and tendered his own nation, and was so zealous of the laws.

3 But when their hatred went so far, that by one of Simon's faction murders were committed,

4 Onias seeing the danger of this contention, and that Apollonius, as being the governor of Celsyria and Phenice, did rage, and increase Simon's malice,

5 He went to the king, not to be an accuser of his countrymen, but seeking the good of all, both publick and private:

6 For he saw that it was impossible that the state should continue quiet, and Simon leave his folly, unless the king did look thereunto.

7 But after the death of Seleucus, when Antiochus, called Epiphanes, took the kingdom, Jason the brother of Onias laboured underhand to be high priest,

8 Promising unto the king by intercession three hundred and threescore talents of silver, and of another revenue eighty talents:

9 Beside this, he promised to assign an hundred and fifty more, if he might have licence to set him up a place for exercise, and for the training up of youth in the fashions of the heathen, and to write them of Jerusalem by the name of Antiochians.

10 Which when the king had granted, and he had gotten into his hand the rule he forthwith brought his own nation to Greekish fashion.

11 And the royal privileges granted of special favour to the Jews by the means of John the father of Eupolemus, who went ambassador to Rome for amity and aid, he took away; and putting down the governments which were according to the law, he brought up new customs against the law:

12 For he built gladly a place of exercise under the tower itself, and brought the chief young men under his subjection, and made them wear a hat.

13 Now such was the height of Greek fashions, and increase of heathenish manners, through the exceeding profaneness of Jason, that ungodly wretch, and no high priest;

14 That the priests had no courage to serve any more at the altar, but despising the temple, and neglecting the sacrifices, hastened to be partakers

of the unlawful allowance in the place of exercise, after the game of Discus called them forth;

15 Not setting by the honours of their fathers, but liking the glory of the Grecians best of all.

16 By reason whereof sore calamity came upon them: for they had them to be their enemies and avengers, whose custom they followed so earnestly, and unto whom they desired to be like in all things.

17 For it is not a light thing to do wickedly against the laws of God: but the time following shall declare these things.

18 Now when the game that was used every faith year was kept at Tyrus, the king being present,

19 This ungracious Jason sent special messengers from Jerusalem, who were Antiochians, to carry three hundred drachms of silver to the sacrifice of Hercules, which even the bearers thereof thought fit not to bestow upon the sacrifice, because it was not convenient, but to be reserved for other charges.

20 This money then, in regard of the sender, was appointed to Hercules' sacrifice; but because of the bearers thereof, it was employed to the making of galleys.

21 Now when Apollonius the son of Menestheus was sent into Egypt for the coronation of king Ptolemeus Philometor, Antiochus, understanding him not to be well affected to his affairs, provided for his own safety: whereupon he came to Joppa, and from thence to Jerusalem:

22 Where he was honourably received of Jason, and of the city, and was brought in with torch alight, and with great shoutings: and so afterward went with his host unto Phenice.

23 Three years afterward Jason sent Menelaus, the aforesaid Simon's brother, to bear the money unto the king, and to put him in mind of certain necessary matters.

24 But he being brought to the presence of the king, when he had magnified him for the glorious appearance of his power, got the priesthood to himself, offering more than Jason by three hundred talents of silver.

25 So he came with the king's mandate, bringing nothing worthy the high priesthood, but having the fury of a cruel tyrant, and the rage of a savage beast.

26 Then Jason, who had undermined his own brother, being undermined by another, was compelled to flee into the country of the Ammonites.

ISRAEL MUSEUM WORLD LEADER



Image courtesy Israel Museum

The Israel Museum is situated on Museum Hill in Jerusalem.

Continued

it was employed to the making of galleys.”

The 16th anniversary of the founding of Israel is honored in the 1964 5 lirot commemorative coin depicting the opening of the Israel Museum as Israel’s national museum. It is situated on a hill in the Givat Ram neighborhood of Jerusalem, near the Knesset, the Israeli Supreme Court, and the Hebrew University of Jerusalem. Jerusalem mayor Teddy Kollek was the driving spirit behind the establishment of the museum, one of the leading art and archaeology museums in the world.

The museum’s holdings include 500,000 objects, including extensive collections of biblical archaeology, Judaica, ethnography, fine art, artifacts from Africa, North and South America, Oceania and the Far East, rare manuscripts, ancient glass and sculpture.

The obverse design of the coin is described in the *Catalogue of Israel Coins and Medals* (Israel, 1982) as “the capital and part of

a pillar (c. 7th-8th century BCE, found at Ramat Rachel, on the outskirts of Jerusalem. It was carved in the proto-Aeolic Phoenician style, which was introduced by foreign craftsmen engaged for the construction of the Temple of Solomon.” The reverse is “a stylized relief of the buildings on Museum Hill.”

The 5 Lirot, 25 gram, .900 fine silver Israel Museum commemoratives were struck at the Italian State Mint in Rome in quantities of 11,007 Brilliant Uncirculated and 4,461 Proof coins.

Both sides of the 16th Anniversary of Independence coin were designed by Israeli artist Barak Nachsholi.

In 2011, the 88-year-old Nachsholi gave a lengthy interview to Carl Hoffman of The Jerusalem Post:

“Most people my age are living in homes for the aged,” Nachsholi said. “I prefer to paint.”

Nachsholi was born in Berlin and was a child when the Nazis took

Continued

MAJOR ARTIST DESIGNED COIN

Continued

over the country. "I had many bad experiences there," Nachsholi said. "And I want to forget everything that was in Germany besides my family, my Jewish Zionistic school where I studied, and my close friends."

Perhaps to preserve his sanity amidst the growing horror, Nachsholi found refuge in art. "I was a very shy child," he said. "It was very difficult for me to express myself verbally, but I found that I could express myself through painting. And I painted from the age of around 10 or 11."

Although still a young boy, Nachsholi saw the work of the paintings of the more modern abstract Cubist and the earlier Impressionist schools of art.

But to see those works of art, Nachsholi took risks. "Very surprisingly there was an exhibition in 1937, organized by the Nazis, entitled 'Degenerate Art.' It was designed to display the 'sick' and 'inferior' works of Jewish and 'Bolshevist' artists.

"I told my parents that I wanted to go to the exhibition, and there I saw the art of Paul Klee, Ernst Barlach, Otto Dix, George Grosz, and all the German expressionists ... I was deeply impressed."

Then in 1938, at age 15,

Nachsholi made a momentous move: he fled Germany alone. "I left my parents behind," he said. "I regretted this very much; but on the other hand, I was very happy to fulfill my desire to go to Eretz Yisrael to live on a kibbutz and to be a farmer."

A year later, after the outbreak of World War II, his family successfully escaped, and joined Nachsholi in the future Israel.

They lived in Kibbutz Merhavia, where he continued to paint "after studying, and after my work. There was a sink next to the building where I worked. Water from the sink was dripping onto the ground, and the ground was a sort of nice clay. I took some of this and made several sculptures, mostly heads. I had never studied sculpture, but I just went ahead and did it [at the Bezalel Academy of Arts]."

After World War II, Nachsholi, like many other fellow Jews, joined the fight to found a Jewish nation. "In the year 1946, it was a difficult situation here with the British," he said. "I volunteered to serve in the Palmah. We had hard training, but in the evenings I was able to paint and draw a bit also." He also served in the artillery, in intelligence during the War of Independence.

Visitors to Nachsholi's recent exhibition were treated to paintings

Continued

PERSONAL STORY BEHIND THE ART

Continued

that may well be unlike anything they have seen before.

Called "Seeing the Sounds," the exhibition featured an array of paintings that attempt to depict what goes on in the mind of an artist when listening to music.

This experience, a "condition in which one type of sensory stimulation creates perception in another sense," as noted in *Encyclopedia Britannica*, is called synesthesia, and is not uncommon in intensely creative people.

Nachsholi's exhibition of 65 paintings in "Seeing the Sounds" was the result of more than four years of constant work. The exhibit attracted considerable attention, in Israel and around the world.

Interestingly, Nachsholi said he got the title of the exhibition from a revered and ancient text. "I borrowed the title from the giving of the Torah at Mount Sinai, where it says 'And all the people saw the voices.'"

As the Jerusalem Post article noted, "building on themes he began with his visual representations



"Homage to Bela Bartok" by Barak Nachsholi. Industrial colors on newsprint glued to backing; from a series of 65 paintings called "Tributes to Composers."

of the works of different composers, Nachsholi now more aggressively attempts to portray the emotions, physical sensations and visual images that he experiences when listening to specific pieces of music."

Nachsholi promises many more paintings, and more exhibitions to come. A wonderful documentary about the life and work of Barak Nachsholi can be seen on YouTube at www.youtube.com/

Continued

ROTHSCHILD INFLUENCE GREAT



Images courtesy Israel Coins and Medals Corporation

The 1965 5-lirot commemorative coin reverted to an earlier style on the obverse, designed by Barak Nachsholi. The reverse, with its depiction of the Knesset, was designed by Andre Lasserre (1902 to 1981).

Continued

watch?v=0BmJHXOF5tE. It is in Hebrew with English subtitles.

For the 17th Anniversary of Independence 5 lirot commemorative coin, designer Barak Nachsholi reverted to the simpler motif of the early Independence Commemoratives—featuring the denomination—this time, with the Menorah State Emblem, for the obverse. Swiss sculptor André Lasserre (1902 to 1981), was the designer of the reverse, featuring the Knesset, Israel's parliament.

The raison d'être for this coin is described in the *Catalogue of Israel Coins and Medals*: "The first session of the Knesset, Israel's parliament, was held in Jerusalem on February 14, 1949, in temporary quarters. In the 1950s it was de-

cided that the Knesset should have a permanent home in the capital city of Jerusalem, and one that was in keeping with its role and position in the life of the people and the nation. The competition for the design was won by Jerusalem architect Joseph Klarwein." The Knesset first convened in its new quarters on August 31, 1966.

Only nine days before the publication of the results of the competition, it became known that the James de Rothschild, who had died a short while previously, had left in his will a sum of £1.25 million - six million Israeli Pounds - for construction of the Knesset.

A second contribution of 1.17 million Israeli pounds, was transferred by Rothschild's widow, Dorothy de Rothschild, in Febru-

Continued

MANY FORCES COMBINE IN DESIGN



Images courtesy ICMC

Famed sculptor Paul Vincze designed Israel's official state medal, issued in 1966, to honor Baron Edmond de Rothschild and his son James de Rothschild for their support of Israel.

Continued

ary 1962.

A third contribution of 3 million Israeli pounds, was transferred by Dorothy de Rothschild in October 1964. And towards the completion of the construction of the building, Dorothy contributed a fourth sum, that was designated for the purchase of works of art.

Baron Edmond de Rothschild and his son James de Rothschild are honored on an official Israel State medal designed by Paul Vincze and issued in 1966.

Edmond is credited with saving the early agricultural settlements from economic collapse, and greatly assisted cultural and educational institutions. James' contribution for the Knesset is commemorated by the building

atop the medal.

The name "Knesset" derives from the "Great Knesset" ("Great Assembly") which convened in Jerusalem after the return of the Jews to Eretz Yisrael from the Babylonian exile in the fifth century B.C.E. The number of Knesset Members (120) was also determined on the basis of the number of members of the Great Knesset.

Israel's 17th Anniversary of Independence "Knesset" 5 Lirot commemoratives were struck in 25 grams of .900 fine silver with concave surfaces at the Italian State Mint, Rome in quantities of 25,187 Brilliant Uncirculated and 7,577 Proof coins, issued at \$4.50 and \$9, respectively. ♪

Series to be continued.

Emergency bank notes of the



BY HOWARD BERLIN

One of the quickest military victories in Israel's history was the catalyst for the issuance of a rare, short series of emergency paper money.

The notes were issued by the Bank of Israel as military currency after the nation's victory in the Six Day War in 1967.

The Six Day War has been known by many other names, such as the June War, and the 1967 Arab-Israeli War, while Arab nations have understandably called it al-Naksah - The Setback.

The war began June 5, 1967, between Israel and three of its neighbors: Syria, Jordan and Egypt. Even though Lebanon, Iraq, Saudi Arabia, Sudan, Tunisia, Morocco, Pakistan and Algeria committed either air or ground forces to the conflict, Israel declared victory by June 10.

Despite being outnumbered in both troops and armaments and surrounded by its enemies, the Israel Defense Forces captured the Sinai Peninsula and Gaza Strip

Continued

EMERGENCY NOTES OFTEN ISSUED



Image courtesy Bank of Israel

The face of the 1-dinar emergency bank note for the Western Bank Area features the facsimile signature of Brig. Gen. Uzi Narkiss. The face has no illustrative vignette.

Continued

from Egypt; the Golan Heights from Syria; and the region known as the West Bank from Jordan.

Some of these captured territories have since been given back in exchange for peace treaties while the remaining areas are still the subject of protracted and difficult negotiations.

Special currency

Throughout history, the practice of minting of money or the issuance of paper currency signified a nation's control of a region. Since Israel now controlled these areas that were once parts of other countries, it was decided by the Bank of Israel, as Israel's central bank, and the Israel Treasury to issue a special paper currency for use in the areas of the Gaza Strip, northern Sinai, the West Bank and the Golan Heights.

The idea behind the special issues was to replace the previous nations' currency and thereby allow for normal economic activity. But the notes also

served as a tangible display of Israel's control over the areas.

The Bank of Israel and the IDF first set up the administrative and legal details for the printing of the bank notes, and a ministerial committee for economic affairs was requested to certify the currency as "military currency." It was also decided that Defense Minister Moshe Dayan, himself a former IDF chief of staff, would authorize the facsimile signatures of the military commanders in each of the three areas on the notes.

Many of the bank notes were designed by either the Shamir brothers (Gabriel and Maxim), Gad Rothschild or Zev (David) Lipman, all from Tel Aviv. Of these, Latvian-born Gabriel and Maxim Shamir were perhaps the best known.

As the winners of a 1948 competition, they designed many of Israel's early bank notes, stamps and the State

Continued

EMERGENCY NOTE DESIGNS BASIC

Continued

of Israel coat of arms. The designs of the smaller denominations in the military currency were done by the central bank's issuing department. Printing of the post-Six Day War notes was done at the Government Printing Office in Jerusalem and at private facilities in Holland and Belgium.

A common feature to all notes is that they bear equivalent text in Hebrew, Arabic and English. The year 1967 is expressed with the equivalent in Arabic numerals, representing the Gregorian year instead of the Hijrah year 1387 A.H. as is the custom in more traditional Islamic countries. The year is also given in Hebrew letters (5727) corresponding to the Hebrew calendar.

Golan Heights

The northernmost area captured by Israel during the 1967 war was the Golan Heights, known in Hebrew as Ramat ha'Golan. The IDF captured the Golan Heights from Syria between June 9 and 10. Brig. Gen. David "Dado" Elazar was the commander of the Pikud Tzafon (Northern Command), whose forces took the strategic mountain region overlooking Israel's northeastern border with Syria.

The cease fire line that resulted became the operative Israel-Syria border, which is sometimes called the "Purple Line" - a name taken from the color drawn on the United Nations maps.

The emergency bank notes for this area were issued in denominations of

lira and the smaller denomination of piastres, replacing the Syrian pound ("lira" is the Israeli-language equivalent for the pound).

The notes themselves are devoid of vignettes. Instead, the designs are mainly stock guilloches - precise, intricate, repetitive patterns on the face and back - probably to deter counterfeiting as well as the short lead time required from conception to production and distribution, which would have made nonstock designs difficult to prepare.

The facsimile signature of David Elazar/Aluf appears on the notes. "Aluf" is the IDF generic Hebrew equivalent for general (or even admiral, as the IDF makes no distinction). Below the signature is Elazar's title as the IDF commander of the Ramat ha'Golan area.

More than 40 years later, Israel still controls the Ramat ha'Golan separated from Syria by the Purple Line. This small area is still subject to negotiation for return to Syria in exchange for peace and Syria's recognition of Israel.

Gaza Strip and northern Sinai

The Egyptian area of the Gaza Strip offered little resistance while capture of the Sinai was completed by June 8 by forces headed by Maj. Gens. Israel Tal, Ariel Sharon and Avraham Yaffe. Upon capturing the Gaza Strip and the Northern Sinai area, Brig. Gen. Moshe Goren was made the commander of the Southern Command, known as Pikud Darom.

Continued

NOT ALL NOTES FEATURED VIGNETTES



Image courtesy Bank of Israel

The face, or front side, of a 5-lira emergency bank note issued for the Gaza Strip and the northern Sinai area features two camels, and the denomination in Hebrew.

Continued

Like those of the Golan Heights, the bank notes for the southern area were issued in denominations of 5-, 25-, and 50-piastres, 1-lira and 5-lirot replacing the Egyptian pound and the smaller piastre.

Compared with the notes of the Golan Heights, these notes exhibit just a little more artistic flair, especially the 1-lira and 5-lira notes. Designs for the 5-, 25- and 50-piastre issues continued the practice of using simple designs with guilloches.

The face of the 1-lira note shows sand dunes in the background, a numeral "1" with "lira" in Hebrew superimposed on a guilloche pattern to the left and a palm tree to the right as a symbol of a desert oasis.

The back design shows a grouping of six palm trees in the center, left

and right panels with the numeral "1" in the Arabic alphabet with "pound" respectively in English and Arabic (as "junayh").

The face of the 5-lira note shows two camels to the right - one kneeling, one standing - with sand dunes in the background. This scene is probably intended to be symbolic of the Sinai Desert.

To the left the denomination is expressed in the Hebrew language as "hamesh liro!". The facsimile signature of Moshe Goren Aluf appears on the notes, with his title below.

The back design is rather plain with just two guilloches. The left guilloche has the numeral "5" and below it FIVE POUNDS. The right guilloche has the equivalent double expression in Arabic ("khamsat junayhat").

On March 26, 1979, a peace treaty was signed by Israeli Prime Minister

NOTES TEMPORARY MEASURE ONLY

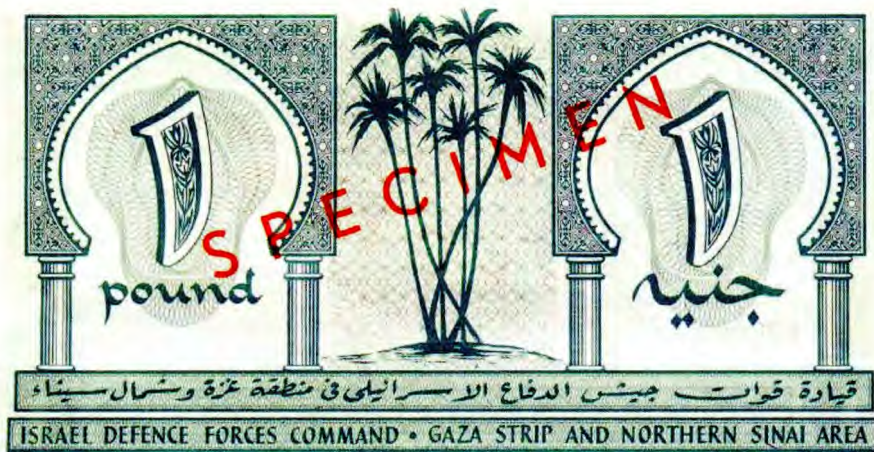


Image courtesy Bank of Israel

The back design of a 1967 emergency bank note issued for the Gaza Strip and Northern Sinai Area features two elaborate guilloches and six palm trees.

Continued

Menachem Begin and Egyptian President Anwar al-Sadat whereby Israel agreed to withdraw from the Sinai Peninsula. Israel completely withdrew from the Sinai Peninsula on April 26, 1982, and in August 2005 the IDF withdrew from the Gaza Strip.

The West Bank

The area that has come to be known as the West Bank includes eastern Jerusalem and parts of the land that lies west of the Jordan River. This is perhaps the most sensitive area, both in terms of politics and religion, of all the three regions captured by Israel during the 1967 war.

Religious Israeli Jews tend not to use the secular term “West Bank” or its Hebrew equivalent, “ha’Gada ha’Ma’aravit,” but rather the names “Judea” and “Samaria” - the names of the northern and southern biblical king-

doms of Israel. Brig. Gen. Uzi Narkiss led the IDF’s Central Command (Pikud Merkaz) which captured much of the West Bank from Jordan by June 7 after commandoes marched through Old Jerusalem’s eastern Lion’s Gate (also called St. Stephen’s Gate) and proceeded to capture the Western Wall and the Temple Mount.

Once the IDF was in control of the area, the Bank of Israel issued the emergency bank notes in both dinars and fils denominations, replacing the Jordanian dinar and the smaller fil with denominations of 50-, 100-, and 500-fils, and 1 dinar. Of these, the best designs were the 500-fil and 1-dinar notes because these had vignettes of prominent sites.

The faces of the 500-fil and 1-dinar notes are similar in design, except for the denomination, both of which are

Continued

MILITARY SIGNATURES ON NOTES



Image courtesy Bank of Israel

The back of the 500-fils emergency bank note for the Western Bank Area shows the vignette of the Citadel and the Tower of David next to the Jaffa Gate in Jerusalem.

Continued

superimposed on a starlike guilloche to the left. The facsimile signature appears as “Gen. Narkiss Aluf” instead of his first and last name as the other two commanders did. Below the signature line is Narkiss’ title.

On the back of the 500-fil note to the left, the number “500” in Arabic numerals is superimposed on a guilloche and “fils” in Arabic is written below it.

A vignette shows part of the Citadel and Tower of David, which is part of the Western Wall of the Old City of Jerusalem next to the Jaffa Gate.

With the Dome of the Rock, these are perhaps Jerusalem’s two most prominent landmarks.

The Citadel is believed by most historians to have been built by the Judean King Herod in 24 B.C.E. as a palace in what was then the northwest

corner of the Upper City on the slopes of Mount Zion.

At the Citadel’s northern end, there are three enormous towers and their connecting ramparts. These were built by Herod in memory of his elder brother Phasael, his faithful friend Hippicus, and his wife Mariamne, all of whom Herod had killed.

Each tower was built with battlements and turrets for the defense of Jerusalem. When Titus destroyed Jerusalem in C.E. 70, he ordered these towers preserved as the defenses of the Roman Tenth Legion, whose name was Fretensis. All that remains today is the base of the northeast Phasael Tower, which is now referred to as the Tower of David (Migdal David in Hebrew; Burj Daoud in Arabic).

The Citadel was rebuilt by Suleiman

Continued

REVERED SITE USED ON NOTE

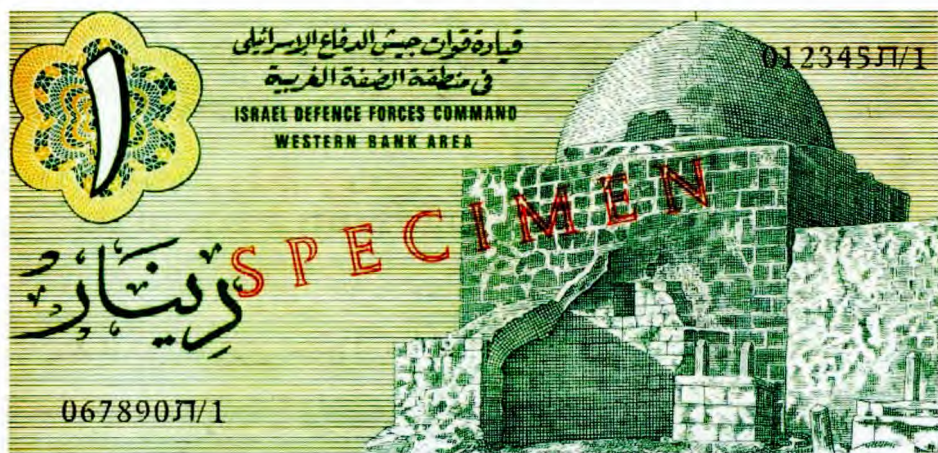


Image courtesy Bank of Israel

The back of the 1-dinar Western Bank Area note shows a vignette of Rachel's Tomb outside Bethlehem. Rachel's Tomb is important to both Jews and Muslims.

Continued
the Magnificent in 1540 and contains Mameluke and Ottoman superstructures that were built on Hasmonian, Herodian and Crusader ruins. The prominent minaret was added in 1665 as an addition to a 14th-century mosque in the southwest corner of the palace. Because the view of the Citadel looks so impressive from outside the city walls, the tall minaret in the background is often incorrectly identified as the Tower of David.

The Tower of David moniker was probably applied well after Herod's death, possibly being attributed to the biblical Song of Songs (4:4): "Thy neck is like the Tower of David, builded with turrets, whereon there hang a thousand shields, all the armor of the mighty men."

On the back of the 1-dinar note to the left, the Arabic numeral "1" is super-

imposed on a guilloche and "dinar" expressed in Arabic, appears below it. The text "Israeli Defense Forces Command Western Bank Area" is expressed in Arabic and English.

A vignette depicting the traditional Tomb of Rachel is on the back of the 1-dinar note. Known as Kaver Rahail in Hebrew and as Qubbat Rakhil in Arabic, this white domed structure lies on the Hebron Road from Jerusalem at the northern entrance to Bethlehem.

Venerated by both Jews and Muslims, Rachel was the second and favorite wife of Jacob who, as the grandson of Abraham, continued the patriarchal line. As recounted in *Genesis* 35:18-20, Rachel died while giving birth to her second son Ben-ani, who Jacob then renamed Benjamin. Jacob marked her grave with a memorial pillar, made up of 11 stones, symbolizing his 11 sons

Continued

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NOTES WITHDRAWN AFTER WAR

Continued

who were born before Rachel died.

Rachel's Tomb in its present location was probably built by the Crusaders when they occupied Jerusalem from 1099 to 1187. In 1615, the Muslim Pasha of Jerusalem rebuilt the tomb in Hebron to the south of Bethlehem and granted the Jewish community exclusive use of it, although Muslims also looked at Rachel's Tomb both as a source of prayer and as a distant part of the Tomb of the Patriarchs.

To the Jews it is known as the Cave of Machpelah and to the Muslims as Haram el-Khalil (Sanctuary of the Friend of God - i.e., Abraham). The 11 stones were eventually cemented together so that a cupola was placed over the tomb resting on four pillars. Later on, walls were built between the pillars so that the grave was enclosed in a small room.

Sir Moses Montefiore, a Jewish philanthropist, bought the tomb and surrounding land from the Turkish sultan in Constantinople and repaired the structure for Jewish worship in 1841. However, he specifically assigned the antechamber with a mihrab, or prayer niche, facing Mecca, for use by Muslims.

Since the formation of the State of Israel in 1948 until the Six Days War in 1967, the tomb was located in Jordan. After the 1967 war, Rachel's Tomb was in Israeli hands and has since

been renovated. Rachel's Tomb is now enclosed behind a walled barrier with a guard tower and barbed wire, and continues to be manned by soldiers as it is very close to the border between Israel and the Palestinian West Bank.

Today, as in centuries before, religious women pray at the tomb for fertility and successful childbirth, as well as for the redemption of the dispersed nation to its homeland, particularly during the Hebrew month of Elul.

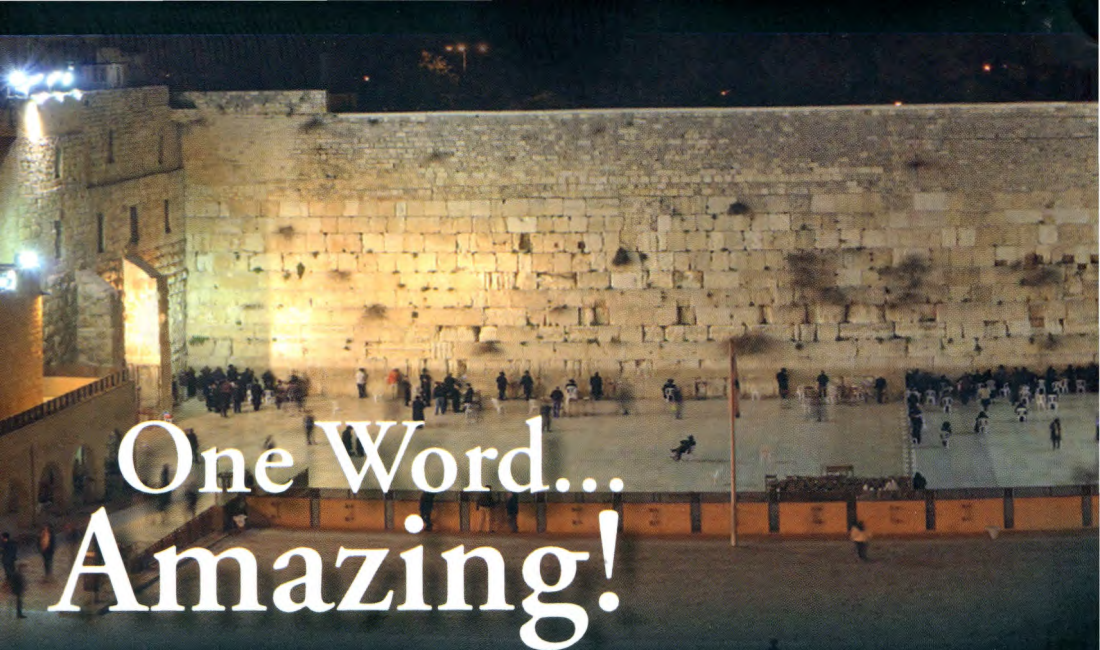
Withdrawal of notes

Within a few months after the introduction of the emergency currency, the standard Israeli lira became readily accepted by the population in all occupied areas. Consequently, it was decided to withdraw the emergency currency from circulation and halt further production.

Most of the currency was destroyed in 1978, except for a number of notes that were in safekeeping at the Bank of Israel. Many of those notes were exhibited for the first time in 2006 at the Kadman Numismatic Pavilion in the Eretz Israel Museum in Tel Aviv when I first saw them. ☐

The author greatly appreciates the assistance of Dr. Rachel Barkay, curator of Numismatic Currency Department of the Bank of Israel, in the preparation of this article.

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